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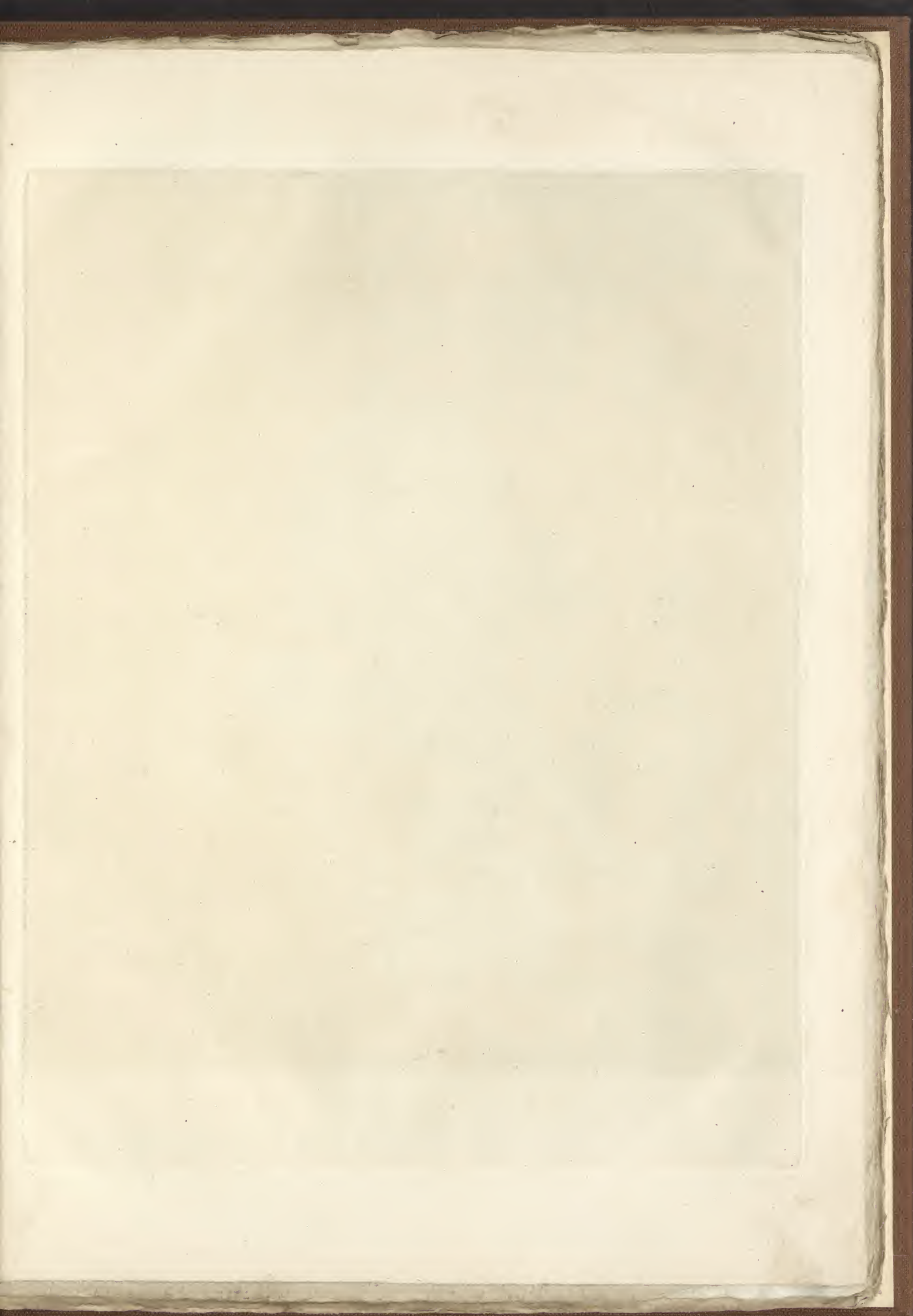
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Alcidès

AN ENGLISH OPERA

In Score,

Composed by

G. F. HANDEL.

ADVERTISEMENT.

As the OPERA of ALCIDES is very little known, the following Anecdote, may not be unacceptable to the subscribers.

ALCIDES was intended to have been represented at the Theatre Royal in Covent Garden, the singers were to have been Miss Young, M^{rs} Faulkner, M^{rs} Arne, M^r Waltz, and M^r Lowe. In order to bring it forward with every possible degree of elegance, M^r Rich, then Manager, engaged the famous SERVENDONI to paint the scenes; the Opera however from some accident was never performed, nor the paintings ever exhibited during the life of M^r Rich, except to a few of his select friends.

When the property of that Theatre came into the hands of M^r Colman &c, he presented the Editor with a score of the Opera, and publicly exhibited two of the most capital scenes, one, as the Court of PLUTO in the RAPE of PROSERPINE, and the other as the drawing room of VENUS, in the Golden Pippin. — Part of the M^{ss}, which was too precious to be buried in oblivion, HANDEL afterwards used in the Choice of Hercules.

(3)

ALCIDES

Dramatis Personæ

ALCIDES.
APOLLO.
CHARON.

ADMETUS.
CALLIOPE.
ATTENDANT.

OVERTURE.

Hautb: 1^o e 2^o.

Viol: 1^o

Viol: 2^o

Viola.

Tutti Bassi.

The musical score is written for a full orchestra, specifically focusing on the woodwind and string sections. It consists of three systems of staves. The first system includes staves for Hautb: 1^o e 2^o, Viol: 1^o, Viol: 2^o, Viola, and Tutti Bassi. The second system continues the woodwinds and strings. The third system includes staves for woodwinds and strings. The score is in common time (C) and features various musical notations including notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 below notes. The piece concludes with a final cadence marked 'No 4'.

Skarratt Sculp

(4)

1st 2^d Allegro 8.

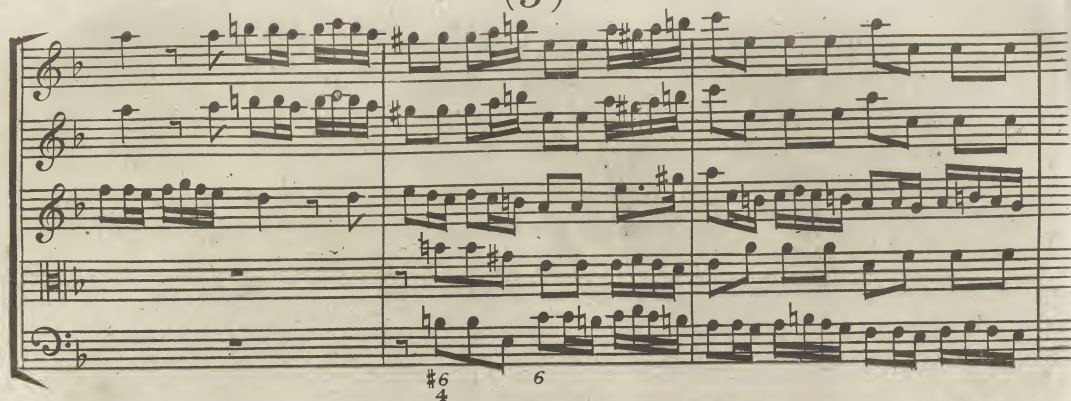
6 7 4 # 6 6 # 8.

#6 4 6 #6 4 6 7 6 6

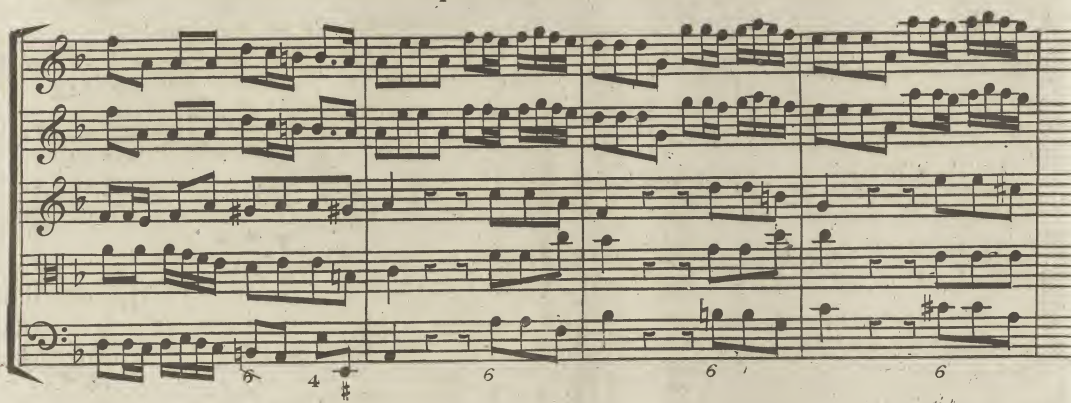
6 6 6 6

6 6 # 6 #

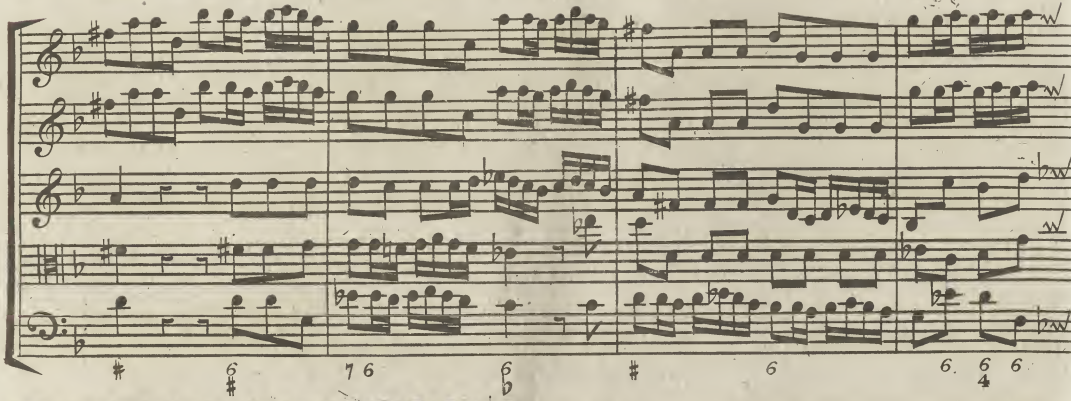
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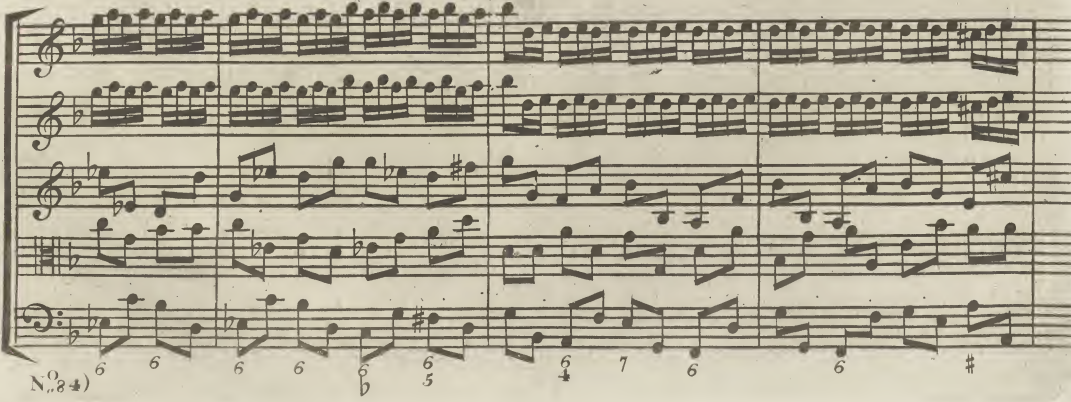
The first system of musical notation consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and flats) throughout the system. Below the staves, there are some numerical figures: #6, 4, and 6.



The second system of musical notation consists of five staves, similar to the first system. It continues the musical piece with various rhythmic patterns and accidentals. Below the staves, there are numerical figures: 6, 4, #, 6, 6, and 6.



The third system of musical notation consists of five staves. It continues the musical piece with various rhythmic patterns and accidentals. Below the staves, there are numerical figures: #, 6, 7, 6, 6, #, 6, 6, 6, 4, and 6.



The fourth system of musical notation consists of five staves. It continues the musical piece with various rhythmic patterns and accidentals. Below the staves, there are numerical figures: 6, 6, 6, 6, 6, 6, 4, 7, 6, 6, and #.

(6)

First system of musical notation, measures 1-4. The system consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, measures 5-8. The system consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music continues with a complex rhythmic pattern. Below the staves, there are fingerings: 6, 4, #, 7, 6, 6, 6, 6, 6.

Third system of musical notation, measures 9-12. The system consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music continues with a complex rhythmic pattern. Below the staves, there are fingerings: 6, #, 6, 6, 6, 4, #, fine, 6, 6, b. The word "Lentement" is written above the third staff in measure 11.

Fourth system of musical notation, measures 13-16. The system consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The music continues with a complex rhythmic pattern. Below the staves, there are fingerings: b7, 6, b5, 4, 3, 7, b6, 4, #3, 6, 4, #, b7, N° 8.4.

(7)

Allegro

8.

Dal fegno 8.

Dal fegno 8.

Hautb: 1^o e 2^o

Viol: 1^o

Viol: 2^o

Viola.

Tutti Bafsi.

A tempo ordinario

Grand Entrée

Tromba

{ Hautb: 1^o e 2^o
e Viol: 1^o

Viol: 2^o

Viola

Tutti Bafsi

N^o 84

(8)

The musical score is written for a woodwind ensemble, likely for bassoons and basses. It consists of four systems of staves. The first system has five staves, with the top two staves containing complex melodic lines and the bottom three staves providing harmonic support. The second system also has five staves, with a double bar line in the middle. The third system has four staves, with the top two staves containing melodic lines and the bottom two staves providing harmonic support. The fourth system has four staves, with the top two staves containing melodic lines and the bottom two staves providing harmonic support. The score includes various musical notations, including notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a historical style, with some notation that is not standard in modern music.

e Bassoons

Bassoons col Basso

e Bassoons

e Bassoons

N.º 4

(9)

e Bassoons

e Bassoons

Viol: 1^o

Viol: 2^o

Viola

APOLLO

Tutti Bassi

Recit accomp:

Ye happy People with loud accents speak

your grate-ful Joy in Hymenæ-an verse ADMETUS and AL-

-CESTE claim the song.

(10)

Chorus

Tromb: 1.^o e 2.^o

Hautb: 1.^o e 2.^o

Viol: 1.^o

Viol: 2.^o

Viola

Canto

Alto

Tenore

Basso

Tutti Bassi

Andante Allegro

Solo

Triumph Hymn in the Pair,

Solo

Triumph Hymn in the Pair.

Andante Allegro

Soli Pia

Chorus

Thus u - ni - ted, thus delight - ed, Brave the one the o - ther fair the

Thus u - ni - ted, thus delight - ed, Brave the one the o - ther fair Brave the one

(11)

[illegible]

Brave the one the o--ther fair.

Brave the one the o--ther fair.

Brave the one the o--ther fair.

Brave the one the o--ther fair.

Brave the one, brave, brave,

Brave the one, brave, brave,

unis

p°

p°

p°

f°

f°

Th'other fair, th'other fair,

brave the one

brave the one

brave the one

Brave the one, the

Brave the one, the

Brave the one, the

Brave the one, the

5 6 N^o 24

Musical score for "Triumph Hymen in the Pair". The score is written for a vocal soloist and a soli group. The key signature is one sharp (F#), and the time signature is 6/8. The soloist's part begins with the lyrics "o-ther fair. Triumph Hymen in the Pair," and is marked "Solo". The soli group's part begins with the lyrics "o-ther fair. Triumph Hymen in the Pair," and is marked "Soli". The score includes a repeat sign at the end of the first system.

Thus u-ni-ted, thus delighted, Brave the one, the o-ther fair, Triumph Hymen

Thus u-ni-ted, thus delighted, Brave the one, the o-ther fair, Triumph Hymen

Thus u-ni-ted, thus delighted, Brave the one, the o-ther fair, Triumph Hymen

Thus u-ni-ted, thus delighted, Brave the one, the o-ther fair, Triumph Hymen

Solo

in the Pair, Thus u-ni-ted, thus delight-ed Brave the one, the o-ther fair,

in the Pair, Thus u-ni-ted, thus delight-ed Brave the one, the o-ther fair,

in the Pair, Solo

in the Pair,

6 5 Soli

Cho^s Brave the one brave

Brave the one brave the one

Brave the one brave brave the one

Brave the one brave brave brave the one

Cho^s

the other fair - the o-ther fair,
the other fair - the o-ther fair,
the other fair the o-ther fair,
the o-ther fair

p *p^{mo}* *p^{mo}* *p^{mo}*

Solo
the o-ther fair
Solo
the o-ther fair
Solo
the o-ther fair

Chorus
Thus u-ni-ted thus de-light-ed Brave the one the o-ther fair,
Thus u-nited thus delighted Brave the one the o-ther fair,
Thus u-ni-ted thus de-light-ed Brave the one the o-ther fair,
Thus u-nited thus delighted Brave the one the o-ther fair,

N. 84

(16)

Brave the one the one
Brave the one, brave the one
Brave the one, brave, brave the one
Brave the one, brave, brave, brave the one

thus u - ni - ted thus de - light - ed thus u - ni - ted thus de - light - ed
thus u - ni - ted thus de - light - ed thus u - ni - ted thus de - light - ed
thus u - ni - ted thus de - light - ed thus u - ni - ted thus de - light - ed
thus u - ni - ted thus de - light - ed thus u - ni - ted thus de - light - ed

(17)

Brave the one, the o - ther fair, Brave, brave, brave the one, Brave the one, the
Brave the one, the o - ther fair, Brave, brave, brave the one, Brave the one, the
Brave the one, the o - ther fair, Brave, brave, brave the one, Brave the one, the
Brave the one, the o - ther fair, Brave, brave, brave the one, Brave the one, the

6 5 7 6 5 6 6 6 6 6 6 6 6 3 3 3 5

o - ther fair
o - ther fair
o - ther fair
o - ther fair

N^o 24 6 4 5 6 6 6 6 6 6 6 6 5 6 4 5

(18)

Chorus

Hautb: 1.º e 2.º

Viol: 1^o

Viol: 2^o.

Viola

Solo

Canto

Alto

Tenore

Bafso

Tutti Bafsi

Chorus

Still ca - refsing and carefs'd, E - ver blefsing e - ver blefs'd, Still ca -

P.

No. 8-1

...refsing and ca_refs'd, E_ver blefs_ing e_ver blefs'd, Live the Royal happy

[illegible]

The image shows a page from a musical score, likely a vocal score for a choir. The music is written on ten staves, with the top two staves for a vocal solo and the remaining eight for a full choir. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "re-fsing and ca-refs'd, E-ver blefsing e-ver blefs'd, Live the hap-". The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The vocal solo part is marked with a piano (p) dynamic. The choir part is marked with a forte (f) dynamic. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

py Royal Pair.

Live the Roy - al hap - py Pair the happy Pair Live the

Live the Roy - al hap - py Pair the happy Pair Live the

Live the Royal hap - py Pair Live the

p

This is Valour thy re-ward this O beau-ty the re-

py Pair.

Roy-al hap-py Pair.

Roy-al hap-py Pair.

Roy-al happy Pair.

6 # 6 6 6 6 # 6

f *p*

gard, Kind Heav'n pays the virtuous fair, this is valour thy re-

This is va-lour

This is va-lour

This is va-lour

This is va-lour

5 6 5 6 #

ward, Kind Heav'n pays the virtuous fair,
 thy re-ward, Kind Heav'n pays kind heav'n pays the virtuous
 thy re-ward, Kind Heav'n pays kind heav'n pays the virtuous
 thy re-ward, Kind Heav'n pays kind heav'n pays the virtuous
 thy re-ward, Kind Heav'n pays the virtuous

this O Beauty the re-gard Kind heav'n
 fair this O Beauty the re-gard
 fair this O Beauty the re-gard
 fair this O Beauty the re-gard
 fair this O Beauty the re-gard

[illegible][illegible]

First system of musical notation, measures 6 and 7. The score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: "refs'd, still ca-refsing, ever blefsing, still ca-ref - - - sing". The piano part includes a melodic line in the right hand and a bass line in the left hand. The lyrics are written below the vocal staves.

refs'd, still ca-refsing, ever blefsing, still ca-ref - - - sing

ever blefs'd,

ever blefs'd,

ever blefs'd,

ever blefs'd,

6 6

Second system of musical notation, measures 8 and 9. The score continues from the first system. The lyrics are: "e-ver blefs'd - - - live - the Royal hap - - -". The piano part continues with the same melodic and bass lines.

e-ver blefs'd - - - live - the Royal hap - - -

py Pair, live the Roy-al hap-py Pair.

This is va-lour thy re-

This is va-lour thy re-

This is va-lour

This is va-lour

Kind Heav'n pays the virtuous fair Kind Heav'n

ward This O beauty the re-gard Kind Heav'n pays the virtuous fair Kind Heav'n

ward This O beauty the re-gard Kind Heav'n pays kind heav'n

thy re-ward This O beauty the re-gard Kind Heav'n pays

thy re-ward This O beauty the re-gard kind heav'n

(26)

pays the virtuous fair.
pays the virtuous fair.
pays the virtuous fair.
pays the virtuous fair.
pays the virtuous fair.
pays the virtuous fair.

Viol: 1^o e 2^o

APOLLO

Tutti Bassi

Allegro

Ye swift minuets, as — ye

fly, Crown them with har-mo-nious Joy,

(27)

Ye swift minutes as ye fly

as ye fly

Crown them with harmonious Joy,

Let soft quiet Peace and Love

Peace and Love let quiet and Love Still each happier

hour improve. Ye swift minutes as ye

fly as ye fly

Crown them with harmonious Joy Let soft quiet

Peace and Love Still each happier

hour improve. Still each happier hour improve.

While, as day each day suc - ceeds

Love-ly and he-ro-ic deeds in fair

vir-tue's path a-lone add a luf-tre to the throne love -

ly and hero-ic deeds in fair vir-tue's

path a-lone add a luf-tre to the throne add a luf-tre

to the throne.

Ye swift Mi - nutes as - - ye fly Crown them with har -

6 6 4 # p 6 6 6 #

- mo - nious Joy Ye swift Minutes as ye fly as ye

6 # 6 # 6 # 6 2 4 6 5 6

fly

6 # 6 6 6

Crown them with har -

6 # 6 6 # 6 6

- mo - nious Joy.

6 4 3 f 6 6 # 6 # 6 6

6 # 6 6 # 6 #

Chorus

Trom: 1^o e 2^oHautb: 1^o e 2^oViol: 1^oViol: 2^o

Viola

Canto

Alto

Tenore

Basso

Tutti Bassi

Chorus

6

6

6

blefs, ye Pow'rs a bove, the Bridegroom & the Bride whose wil ling hands hath

blefs, ye Pow'rs a bove, the Bridegroom & the Bride whose wil ling hands hath

blefs, ye Pow'rs a bove, the Bridegroom & the Bride whose wil ling hands hath

blefs, ye Pow'rs a bove, the Bridegroom & the Bride whose wil ling hands hath

Hy-men ty'd in love's e-ter-nal bands in love's e-ter-nal bands. 0

Hy-men ty'd in love's e-ter-nal bands in love's e-ter-nal bands. 0

Hy-men ty'd in love's e-ter-nal bands in love's e-ter-nal bands. 0

Hy-men ty'd in love's e-ter-nal bands in love's e-ter-nal bands. 0

6 7 8 6 6 6 6

blefs ye Powrs a-bove the Bridegroom and the Bride whose wil-ling

blefs ye Powrs a-bove the Bridegroom and the Bride whose

blefs ye Powrs a-bove the Bridegroom and the Bride whose

blefs ye Powrs a-bove the Bridegroom and the Bride whose

2 6 4

(55)

hands hath Hy-men ty'd in Love's e-ter-nal bands ye

wil-ling hands hath Hy-men ty'd in Love's e-ter-nal bands ye

wil-ling hands hath Hy-men ty'd in Love's e-ter-nal bands ye

wil-ling hands hath Hy-men ty'd in Love's e-ter-nal bands

6 2 4 6 6 6 4 3 6

lit - tle Gods of love with ro - ses strew the ground and all around in
 lit - tle lit - tle Gods of love with ro - ses strew the ground and all around in
 Gods ye Gods of love with ro - ses strew the ground and all around in
 ye lit - tle Gods of love with ro - ses strew the ground and all around in

N^o 84 6 6 6 5 10 9

(34)

Sportive play proclaim the hap-py day and all a-round proclaim the hap-py

Sportive play proclaim the hap-py day and all a-round proclaim the hap-py

Sportive play proclaim the hap-py day and all a-round proclaim the hap-py

Sportive play proclaim the hap-py day and all a-round proclaim the hap-py

5 10/8 9/7 5 6/5 6 6 6

hap-py day.

hap-py day.

hap-py day.

hap-py day.

6 6 6 6 6

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a series of eighth and quarter notes, and ends with a whole note. The piano accompaniment is written on a grand staff (treble and bass clefs). The right hand plays a series of eighth and quarter notes, while the left hand plays a series of eighth and quarter notes. The system concludes with a double bar line.

Viol: 1^o

Viol: 2^o

Viola

CALLIOPE
(Admetus
sleeping)

Tutti Bassi

The second system of the musical score features string and vocal parts. It begins with the tempo marking "Largo e mezzo Piano". The string parts (Violin 1, Violin 2, Viola, and Basses) are written on their respective staves. The vocal part (Calliope) is written on a single staff. The system concludes with a double bar line.

The third system of the musical score features string and vocal parts. It continues the musical material from the previous system. The string parts (Violin 1, Violin 2, Viola, and Basses) and the vocal part (Calliope) are written on their respective staves. The system concludes with a double bar line.

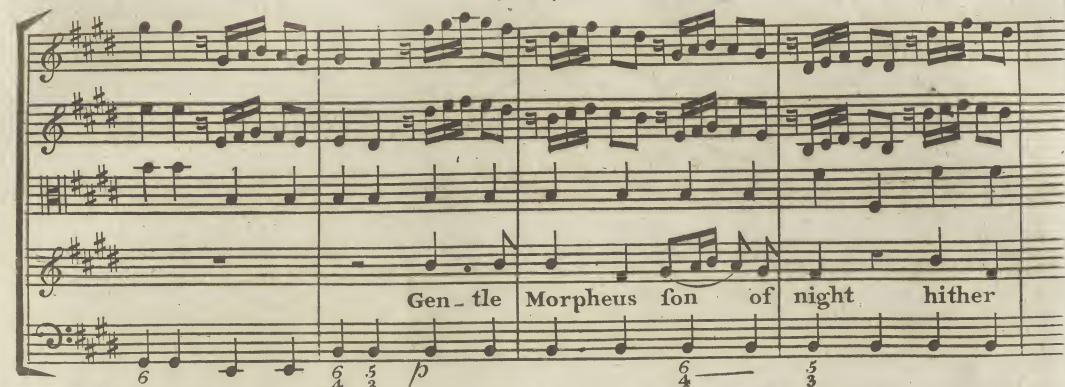
8.
p^o
Gen - tle MORPHEUS, son of night, hi - ther
S. p^o 6 6 6

speed thy ai - ry flight thy ai - ry flight and his wea - ry fen - fes
6 5 6 6 5 2 4 6 5

fleep in the balmy dew of fleep in the bal -
2 4 6 7 6 7 6 5 2 4 5 6 2 4

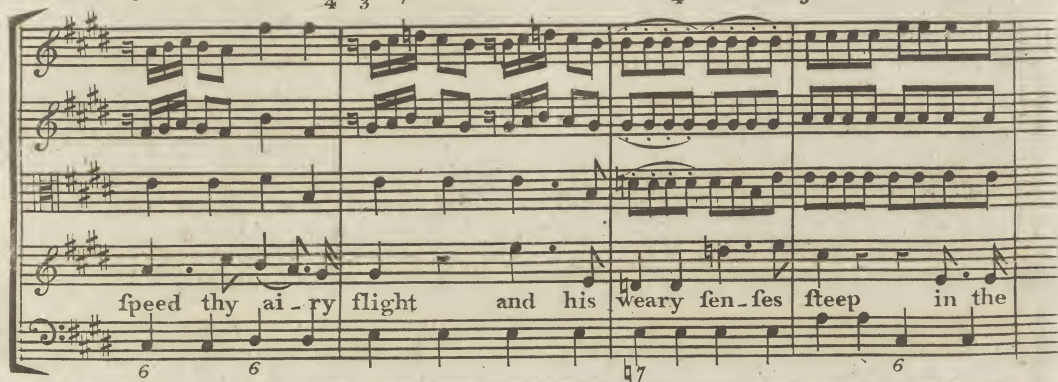
my dew in the bal - my dew of fleep
6 6 6 5 6 6 6 4 #

(37)



Gen- tle Morpheus son of night hither

6 6 4 3 p 6 4 3



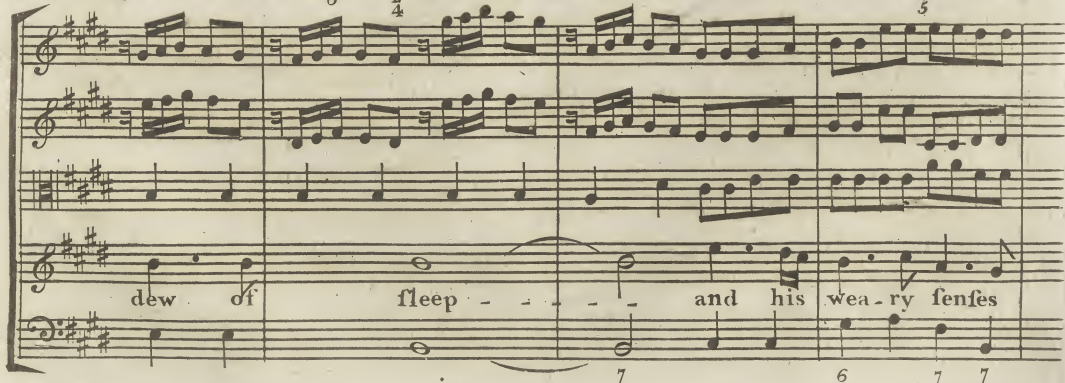
speed thy ai-ry flight and his weary fen-fes sleep in the

6 6 7 6



bal - - - my

6 2 4 6 5



dew of sleep - - - and his wea-ry fenfes

7 6 7 7

(38)

Adagio

sleep in the bal - my dew in the bal - my dew of sleep

2 4 5 6 4 5 5 6 7 6 6 5 3 f 6

Andante

p

That when bright Au - ro - ra's beams, Glad the world with golden streams, glad the world with golden streams. He like Phoebus blithe and

6 6 7 6 7 7 5 6 6

gay, blithe and gay, may re-taste the healthful day. He like

Phoebus blithe and gay blithe and gay may re-taste the healthful

day, may re-taste the healthful day.

Adagio

Largo

Dal segno

End of the third Act.

Act. the 4th (40)

Scene the River Styx

Viol: 1^o

Viol: 2^o

Viola.

CHARON

Tutti Bafsi

Andante

T.S.

T.S.

p

Ye fleeting Shades I come to fix your fi-nal doom ftep

in both bad and good - and tilt it o'er the flood to Pluto's drea-ry

T.S.

shore, - I'll waft you safely o'er, with this my E-bon pole tho

high the waters roll, tho high the waters roll - T.S.

Ye fleeting shades I come, to fix your final doom, step

in both bad and good, and tilt it o'er the flood, to Pluto's dreary shore, I'll T.S.

(42)

The image shows a page from a musical score for the song "Ebon Pole". It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both with a key signature of one flat. The music is in 4/4 time. The lyrics are: "wait you safely o'er, with this my E-bon pole, with this my Ebon pole - tho'". The piano part includes various chords and arpeggiated figures, with some measures marked with "6" and "5" indicating fingerings. The score ends with a "T.S." (To Solo) marking.

wait you safely o'er, with this my E-bon pole, with this my Ebon pole - tho'

T.S.

A musical score for a hymn, likely 'The Waters Roll'. The score is written on five staves. The top two staves are for vocal parts (Soprano and Alto), the third staff is for Tenor, and the bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics 'high the waters roll' are written under the piano part, and 'tho high the waters' is written under the piano part in the final measure. The score is divided into three measures by vertical bar lines. The first measure contains the vocal entries and the beginning of the piano accompaniment. The second measure continues the vocal parts and the piano accompaniment. The third measure concludes the vocal parts and the piano accompaniment.

(43)

The Monarch and the Slave a -

like admission have, the Monarch and the Slave a like admis- sion have, nor

can I brook de- lay, hafte, hafte ye shades a - way, a - way, hafte

hafte ye shades away, hafte hafte hafte hafte ye shades away, nor can I brook de-

lay, hafte hafte ye shades a - way, nor can I brook de - lay, nor

can I brook delay, hafte hafte ye shades a - way - hafte, hafte

ye shades a - way a - way ye shades - -

away hafte hafte ye shades away.

T.S.

T.S.

Da Capo

Da Capo

Chorus

(45)

Hautb: 1^o e 2^o

Viol: 1^o

Viol: 2^o

Viola

Bassoons

Canto

Alto

Tenore

Basso

Tutti Bassi

Chorus 6

6 6 6 4 3 6 # 6 # 6 6

6 6 6 4 3 6 # 6 # 6 6

Thrice happy who in life ex-cell who in

Thrice

hap - - - py who in

Thrice

hap - - - py who in

Thrice

hap - - - py who in

life ex-cell, hence doom'd in Pluto's courts in Plu-to's courts to

life ex-cell, hence doom'd in Plu - - to's courts to

life ex-cell, hence doom'd in Plu - - to's courts to

life ex-cell, hence doom'd in Plu - - to's courts to

6 4 5 # 6 6 6 6 6 6 6 6

dwell thrice hap - - py who in life ex-cell hence

dwell thrice hap - - py who in life ex-cell hence

dwell thrice happy who in life ex-cell who in life ex-cell

dwell thrice hap - - py who in life ex-cell hence

6 6 5 6 6 4 #

doom'd in Plu - to's courts to dwell, where ye im - mor - tal mor -
 hence doom'd in Pluto's courts in Pluto's courts to dwell. where ye immortal in
 hence doom'd in Pluto's courts in Pluto's courts to dwell. where ye immor -
 doom'd in Plu - to's courts to dwell.

6 6 5 Org. 6

- tal mortals reign
 - tal mortals reign now free from sorrow free from pain -
 - tal mortals immortal mortals reign now free from
 where ye immortal immortal mortals reign

6 6 6 6 6 6 6

now free from sorrow free from pain - - - -
 now free from
 for-row free from pain - - - - free from pain
 now free from for-row now free from

6 6 6 9 8 6 5 # 6 6

now free from pain where ye im-
 for - - - row now free from sorrow free from pain where ye im-
 now free from for-row free from sorrow free from pain where ye im-
 pain free from pain now free from sorrow free from pain where ye im-

9 8 6 5 6 5 # 6

musical score for the first system of a hymn. It consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass), and the bottom four are piano accompaniment. The lyrics are:
- mortal mor - tals reign
- mortal mor - tals reign
- mortal mor - tals reign now free from for - row free from pain free from
- mortal mor - tals reign now free from for - row free from pain now free from
Fingering numbers are written below the piano staves: 6 7 6, 6, 5, 5, #, 6 8.

musical score for the second system of a hymn. It consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass), and the bottom four are piano accompaniment. The lyrics are:
now free from for - row free from pain now free from
for - row free from pain - - - now free from pain now free from
pain - - - now free from pain now free from
for - row free from pain now free from pain now free from pain now free from
Fingering numbers are written below the piano staves: 6, 5 6, 9 8, 6 5, 7 6, 6, 4# 6 8.

forrow free from pain.
forrow free from pain.
forrow free from pain.
forrow free from pain.

Viol: 1°

Viol: 2°

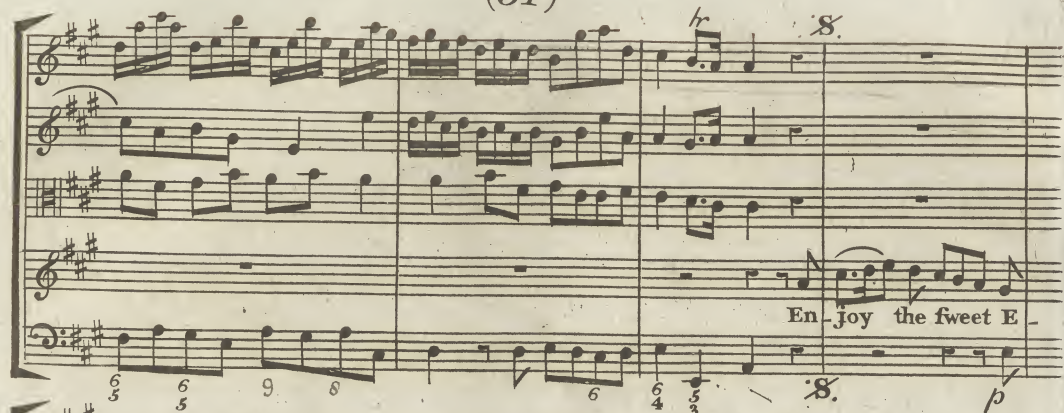
Viola

APOLLO

Tutti Bafsi

Allegro ma non troppo

(51)



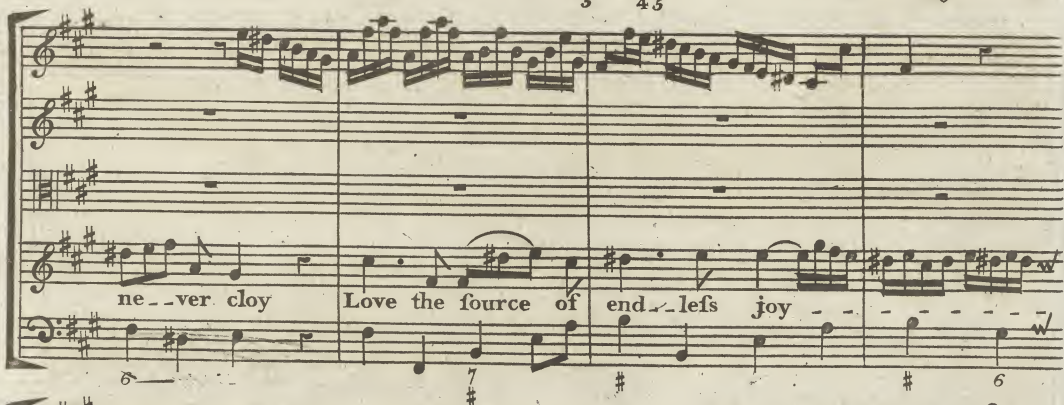
En-joy the sweet E

5 6 9 8 6 4 5 8 p



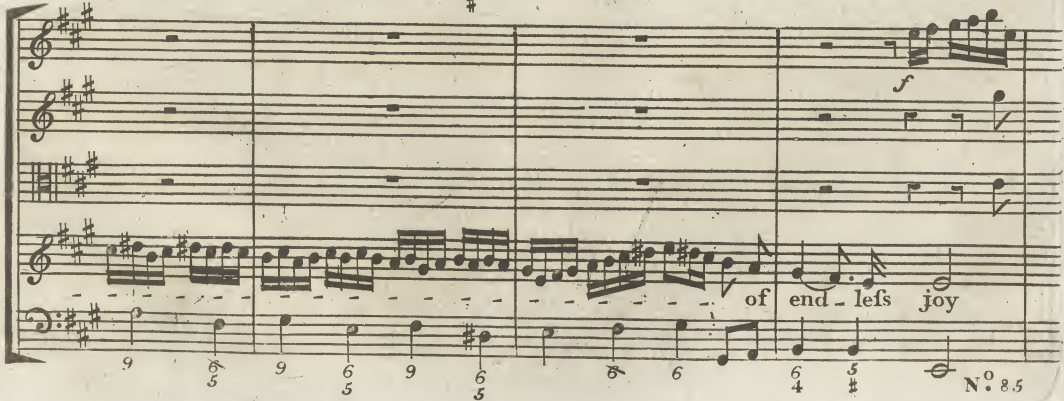
ly-fian grove feat of pleasure seat of love pleasure that can

6 6 6 6 6 7 4 5 6



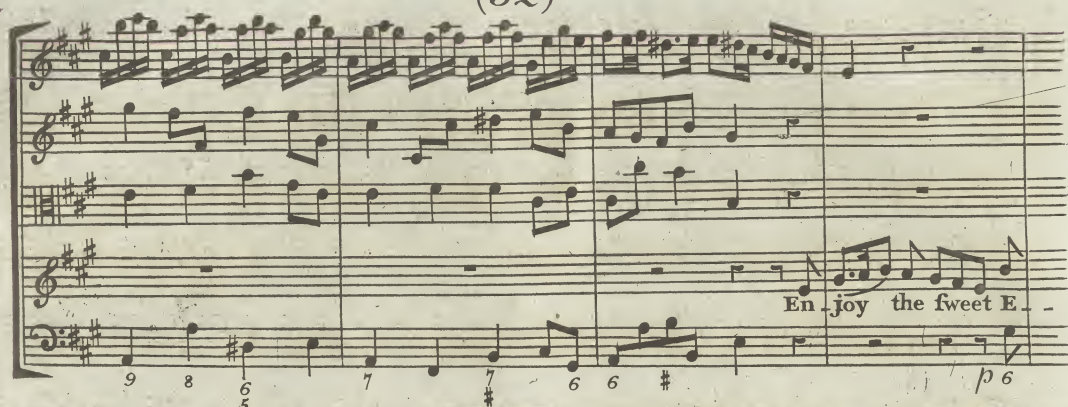
ne-ver cloy Love the source of end-less joy

6 7 # # 6



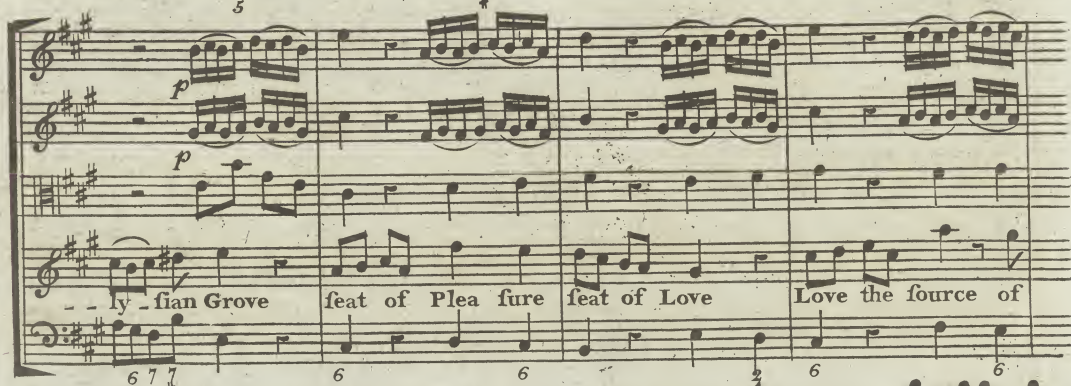
of end-less joy

9 5 9 6 9 6 8 6 6 4 5 N^o 85



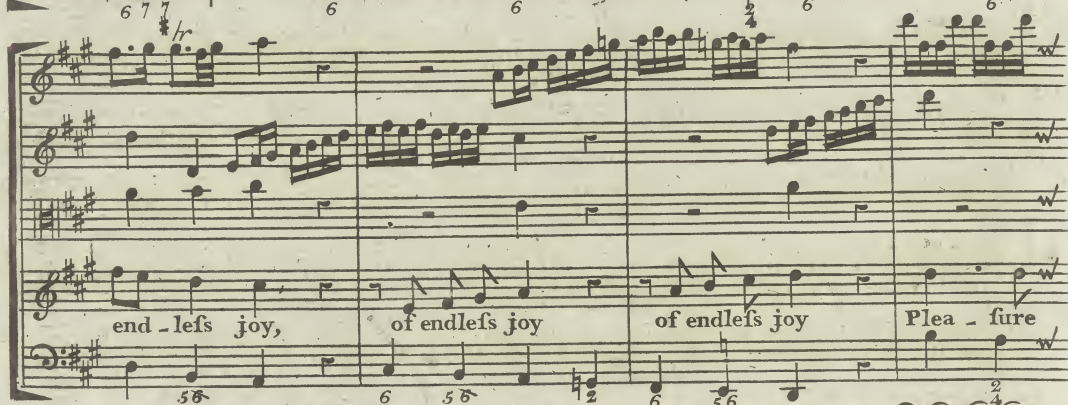
En joy the sweet E -

9 8 6 7 7 6 6 # p 6



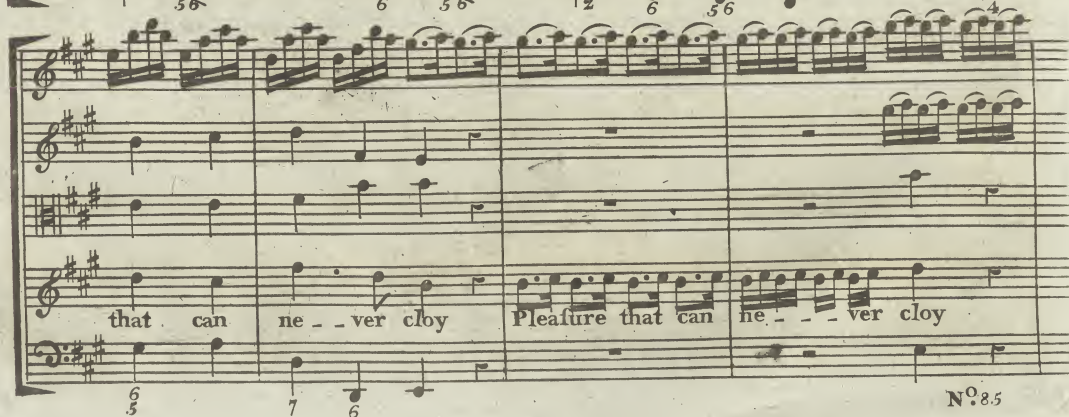
ly - fian Grove feat of Plea sure feat of Love Love the source of

6 7 7 6 6 2 6 6



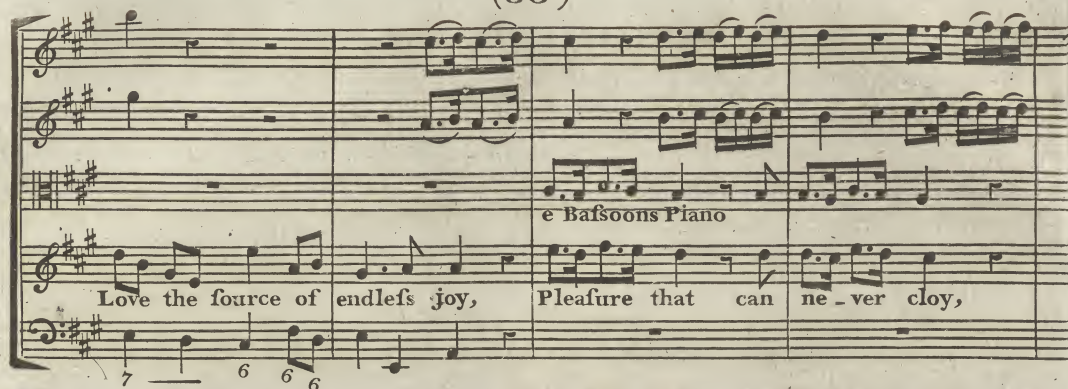
end - less joy, of end less joy of end less joy Plea - sure

5 6 6 5 6 2 6 5 6 2 4



that can ne - ver cloy Pleasure that can ne - ver cloy

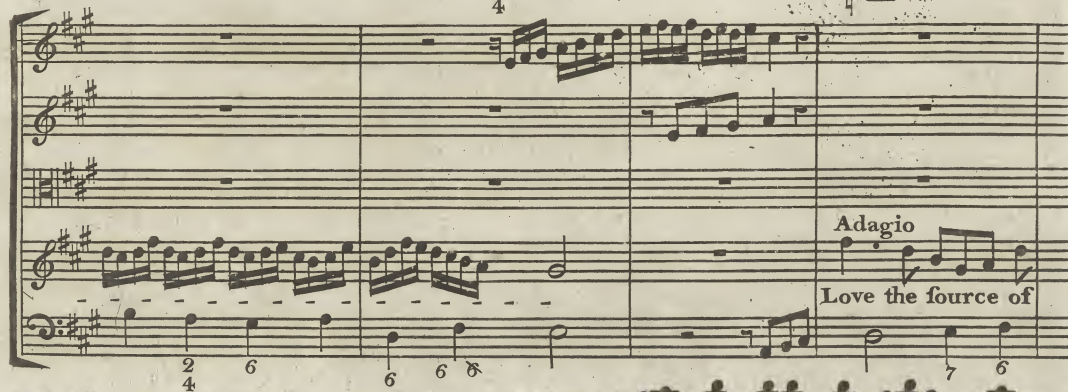
6 7 6



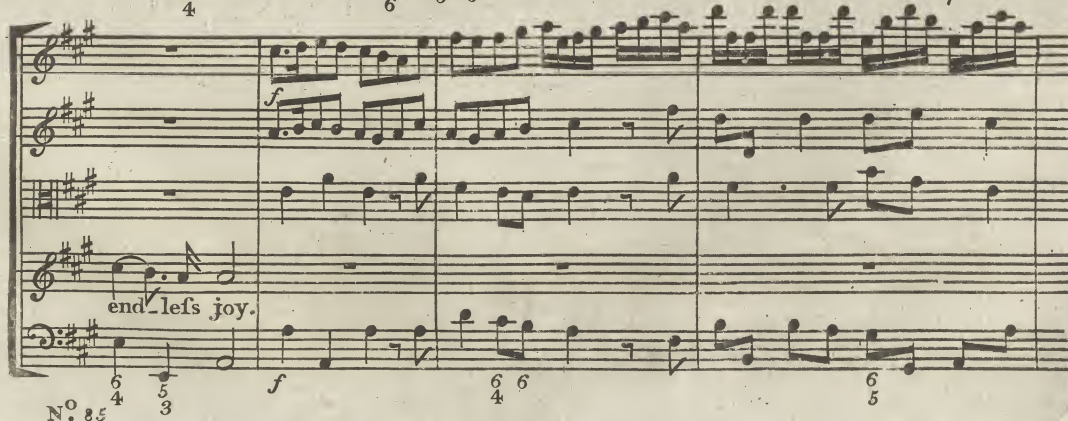
First system of the musical score. It features a vocal line and a bassoon line. The vocal line has the lyrics "Love the source of endless joy, Pleasure that can ne-ver cloy,". The bassoon line is marked "e Bassoons Piano". Fingering numbers 7, 6, 6, 6 are shown below the bassoon staff.



Second system of the musical score. The vocal line continues with the lyrics "Love the source of endless joy". The bassoon line is marked "e Bassoons". A piano dynamic marking "p" is present. Fingering numbers 2, 6, 6, 5, 6 are shown below the bassoon staff.



Third system of the musical score. The tempo changes to "Adagio". The vocal line has the lyrics "Love the source of". The bassoon line continues. Fingering numbers 2, 6, 6, 6, 7, 6 are shown below the bassoon staff.



Fourth system of the musical score. The vocal line has the lyrics "endless joy." and a forte dynamic marking "f". The bassoon line continues. Fingering numbers 6, 4, 5, 3, 6, 4, 6, 5 are shown below the bassoon staff. The page number "N.º 85" is at the bottom left.

(54)

Thus, thou unpol- luted shade

be thy roy- al vir- tues paid Thus thou un- pol- lu- ted

shade be thy roy- al vir- tues paid be thy roy-

al virtues be thy royal

Adagio

(55)

vir - tues paid.

f 6 6 6 6 5

Dal fegno 8.

En. Dal fegno 8.

6 5 6 5 9 8 7 5 2 4 6 6 5 3

NB the Chorus "Thrice happy &c" is here to be repeated

Viol: 1^o e 2^o

Viola

CALLIOPE
fings to
ADMETUS
Tutti Bafsi

Allegro ma non troppo

6 6 6 6 6 6 5 6

5 6 5 6 6

Come

p Fancy, come Fan - - - - - cy come Fancy empress of the

p brain and bring the choicest of thy train and

bring the choicest of thy train to soothe the wi - dow'd Monarch's pain to soothe the

wi - - dow'd Mo - - narch's pain to soothe the widow'd Monarch's

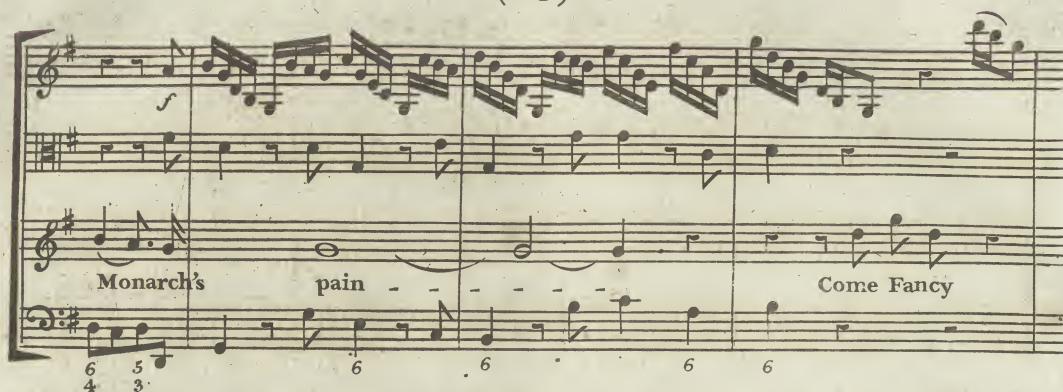
(57)

First system of musical notation. The vocal line (treble clef) begins with a forte *f* dynamic and includes trills (*tr*) over the first two measures. The piano accompaniment (bass clef) features a melodic line with a *f* dynamic. The lyrics "pain." and "Come Fancy" are written below the piano part.

Second system of musical notation. The vocal line continues with the lyrics "Come Fancy Emprefs of the brain and bring the choic". The piano accompaniment continues with a melodic line. The lyrics "Come Fancy Emprefs of the brain and bring the choic" are written below the piano part.

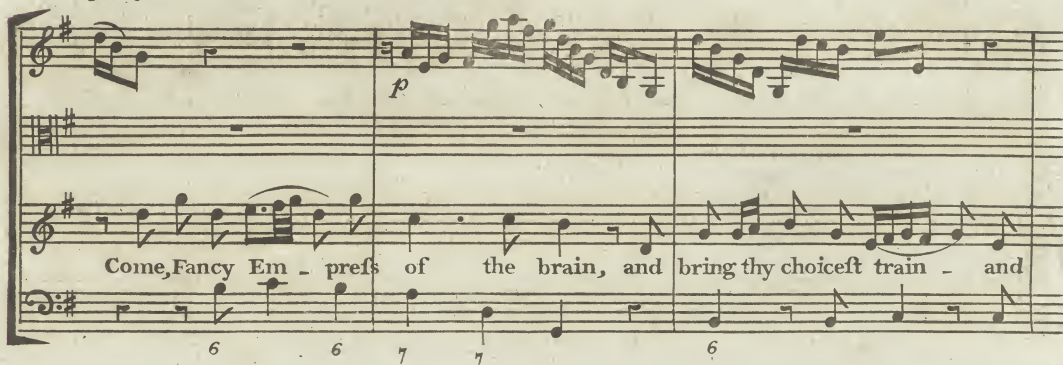
Third system of musical notation. The vocal line continues with the lyrics "est of thy train and foothe the widow'd Monarch's". The piano accompaniment continues with a melodic line. The lyrics "est of thy train and foothe the widow'd Monarch's" are written below the piano part.

Fourth system of musical notation. The vocal line continues with the lyrics "pain - - - and foothe the widow'd Mo - - - narch's pain & foothe the". The piano accompaniment continues with a melodic line. The lyrics "pain - - - and foothe the widow'd Mo - - - narch's pain & foothe the" are written below the piano part.



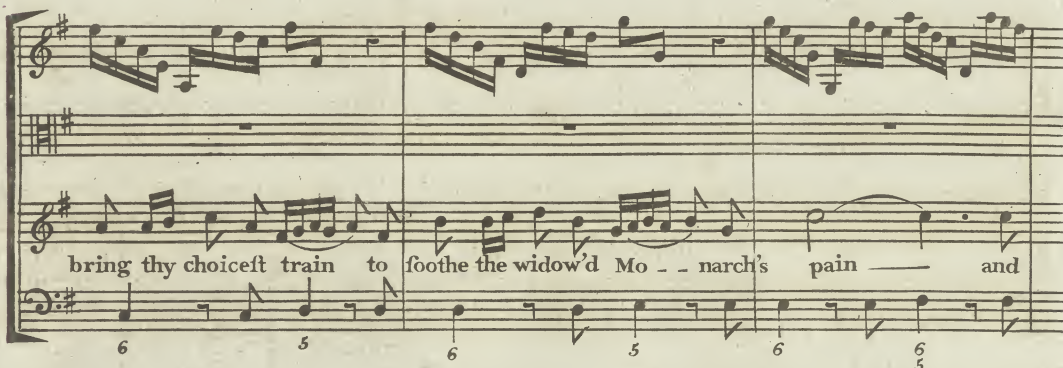
Monarch's pain - - - - - Come Fancy

6 4 5 3 6 6 6 6



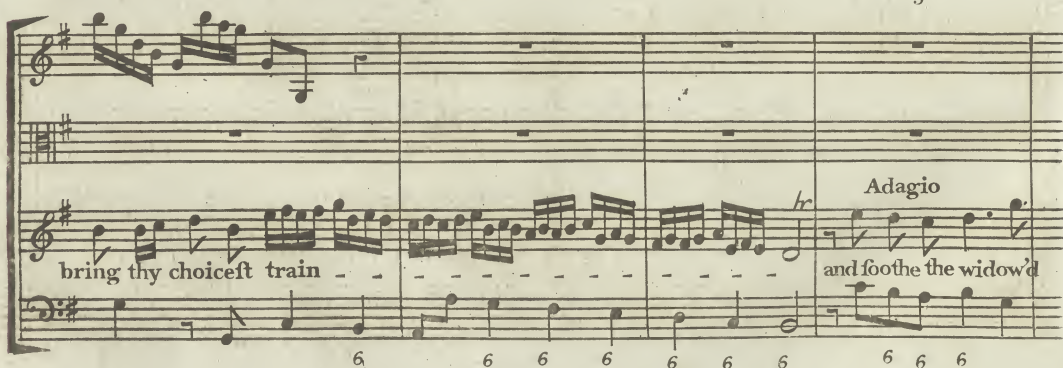
p Come, Fancy Em - prefs of the brain, and bring thy choicest train - and

6 6 7 7 6



bring thy choicest train to soothe the widow'd Mo - - narch's pain - - - and

6 5 6 5 6 5 5



bring thy choicest train - - - - - *Adagio* and soothe the widow'd

6 6 6 6 6 6 6 6 6 6

(59)

Monarch's pain

Close by his side in mi - mic

pride let fair ALCESTE still display her charms - - -

as on the bridal

day as on the bri - dal day let fair ALCESTE still dif - play - her charms as

Adagio

on the bridal day as on the bri - dal day.

Da Capo

Symphony before & during the Entry of ALCIDES.

{ Viol: 1^o e
Hautb: 1^o e 2^o

Viol: 2^o

Viola

ATTENDANT

Tutti Bassi

(61)

Handwritten musical score for a four-part setting of a hymn, numbered (61). The score is written on four staves (treble, alto, tenor, and bass clefs) with a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The lyrics are: "He comes, He rises from below, with glorious Conquest on his brow." The score is divided into two systems by a double bar line. The first system contains the first two systems of music, and the second system contains the last two systems. The lyrics are placed below the corresponding staves.

Chorus

Allegro

Tromb: 1^o e 2^o

Hautb 1^o e 2^o

Viol 1^o

Viol 2^o

Viola

Canto

Alto

Tenore

Basso

Tutti Bassi

All hail all hail

All hail all hail

All hail all hail

All hail all hail

Allegro

All hail all hail

thou mighty son of Jove thou mighty son of Jove how great thy pow'r

thou mighty son of Jove thou mighty son of Jove how great thy pow'r

thou mighty son of Jove thou mighty son of Jove how great thy pow'r

thou mighty son of Jove thou mighty son of Jove how great thy pow'r

6 6 6 6 5/6 17

(63)

how great thy love how great thy pow'r how great thy love how great thy

how great thy love how great thy pow'r how great thy love how great thy

how great thy love how great thy pow'r how great thy love how great thy

how great thy love how great thy pow'r how great thy love how great thy

7 6 5 7

pow'r how great thy love All hail! all hail! thou mighty Son of

pow'r how great thy love All hail! all hail! thou mighty Son of

pow'r how great thy love All hail! all hail! thou mighty Son of

pow'r how great thy love All hail! all hail! thou mighty Son of

6 5 8
4 3

Jove thou mighty Son of Jove how great thy pow'r how great thy

Jove thou mighty Son of Jove how great thy pow'r how great thy

Jove thou mighty Son of Jove how great thy pow'r how great thy

Jove thou mighty Son of Jove how great thy pow'r how great thy

Jove thou mighty Son of Jove how great thy pow'r how great thy

love how great thy pow'r how great thy love.

love how great thy pow'r how great thy love.

love how great thy pow'r how great thy love.

love how great thy pow'r how great thy love.

love how great thy pow'r how great thy love.

Friends, Furies, Gods, all,
Friends, Furies, Gods, all,
Friends, Furies, Gods, all,
Friends, Furies, Gods, all,

6 5 # 6 7 7

Friends, Furies, Gods, all, all, all all
Friends, Furies, Gods, all, all, all all
Friends, Furies, Gods, all, all, all all
Friends, Furies, Gods, all, all, all all

7 7 7 #

yield to thee.
yield to thee.
yield to thee.
yield to thee.

4 6

This system contains the first four staves of the musical score. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics 'yield to thee.' are written under each of the four staves. The music is in G major and 4/4 time. The first staff has a treble clef, the second and third have treble clefs with a key signature change to G major, and the fourth has a bass clef. The system ends with a double bar line and a repeat sign.

Friends, Furies, yield to thee, Gods, all
Friends, Furies, yield to thee, Gods, all
Friends, Furies, yield to thee, Gods, all
Friends, Furies, yield to thee, Gods, all

6

This system contains the next four staves of the musical score. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics 'Friends, Furies, yield to thee, Gods, all' are written under each of the four staves. The music is in G major and 4/4 time. The first staff has a treble clef, the second and third have treble clefs with a key signature change to G major, and the fourth has a bass clef. The system ends with a double bar line and a repeat sign.

(67)

yield to thee and Death hath fet his Captive free and Death hath fet his
yield to thee and Death hath fet his Captive free and Death hath fet his
yield to thee and Death hath fet his Captive free and Death hath fet his
yield to thee and Death hath fet his Captive free and Death hath fet his

6, 6 7 6 2 4 6

Captive free. All hail, all hail,
Captive free. All hail, all hail,
Captive free. All hail, all hail,
Captive free. All hail, all hail,

7 6 7 6

thou mighty Son of Jove thou mighty Son of Jove how great thy pow'r

thou mighty Son of Jove thou mighty Son of Jove how great thy pow'r

thou mighty Son of Jove thou mighty Son of Jove how great thy pow'r

thou mighty Son of Jove thou mighty Son of Jove how great thy pow'r

how great thy love how great thy pow'r how great thy love

how great thy love how great thy pow'r how great thy love

how great thy love how great thy pow'r how great thy love

how great thy love how great thy pow'r how great thy love

(69)

how great thy pow'r how great thy love how great thy pow'r how
how great thy pow'r how great thy love how great thy pow'r how
how great thy pow'r how great thy love how great thy pow'r how
how great thy pow'r how great thy love how great thy pow'r how

7 6 5 4 6
4 3 2

great thy love. great thy love. great thy love. great thy love.

4 3

(70)

The first system of the musical score, measures 6-8. It features a woodwind section with four staves (flutes, oboes, and bassoons) and a string section with four staves (violins, violas, and cellos/double basses). The key signature is one sharp (F#) and the time signature is common time (C). The woodwinds play a melodic line with eighth and sixteenth notes. The strings play a rhythmic accompaniment of eighth notes. Measure numbers 6, 7, and 8 are indicated below the string staves.

Symphony

Hautb: 1°



Larghetto

Hautb: 2°



Bassoons



Viol: 1°



Piano

Viol: 2°



Viola



{Tutti
Bassi.



Larghetto

(71)

mezzo Forte

un poco piu For

un poco piu For

6 6 7

This system contains measures 6 and 7 of the musical piece. It features six staves: two treble clefs at the top and four bass clefs below. The key signature is one sharp (F#). Measure 6 is marked with a '6' and a fermata. Measure 7 is marked with a '6' and a fermata. The dynamic markings 'mezzo Forte', 'un poco piu For', and 'un poco piu For' are placed above the staves. The bottom of the system has the numbers '6', '6', and '7' aligned with the measures.

For

Forte afsai

For

For

For

8 6 7

This system contains measures 8 and 9. It continues with the same six-staff layout and key signature. Measure 8 is marked with an '8' and a fermata. Measure 9 is marked with a '6' and a fermata. The dynamic markings 'For', 'Forte afsai', 'For', 'For', and 'For' are placed above the staves. The bottom of the system has the numbers '8', '6', and '7' aligned with the measures.



(73)



First system of musical notation, consisting of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of two sharps (F# and C#). The music features complex, rapid passages in the upper staves and more rhythmic, steady patterns in the lower staves.



Second system of musical notation, also consisting of six staves with the same clef and key signature arrangement as the first system. This system continues the musical themes, with the upper staves showing intricate melodic lines and the lower staves providing a harmonic and rhythmic foundation. The notation includes various note values, rests, and dynamic markings.

(74)

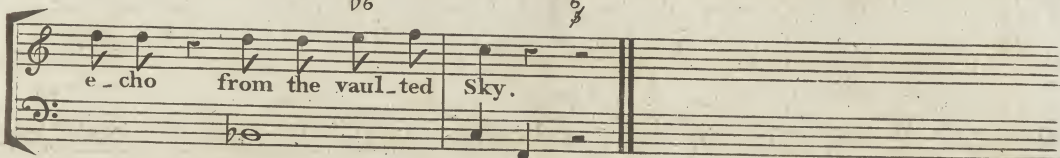
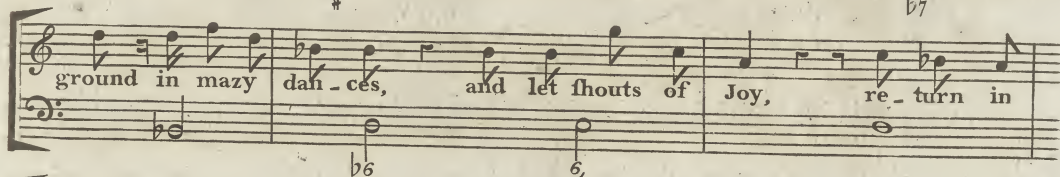
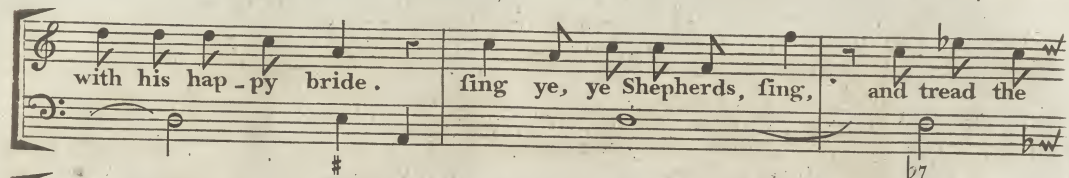
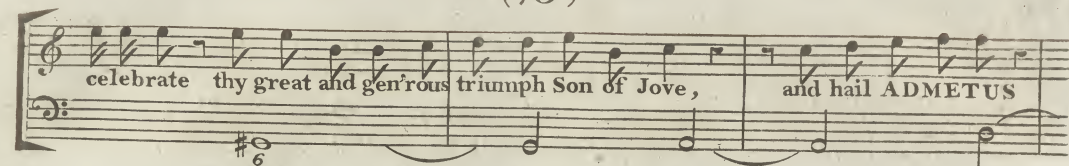
The first system of the musical score consists of six measures. It features a grand staff with three staves: two treble staves and one bass staff. The key signature is one sharp (F#). The music is written in a style typical of 18th-century manuscript notation, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The first measure contains a whole note chord in the treble and a half note in the bass. The subsequent measures are filled with intricate melodic lines and accompaniment.

The second system of the musical score consists of six measures, continuing from the first system. It maintains the same grand staff and key signature. The notation is dense with many beamed notes. The system concludes with a double bar line. To the right of the double bar line, the instruction "Dal segno" is written twice, once for each of the two treble staves, indicating a repeat sign (segno symbol) at the end of the system.

APOLLO

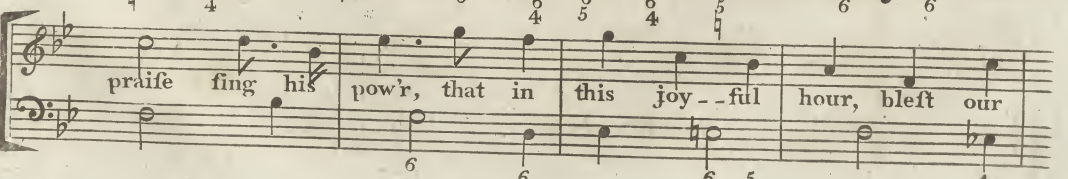
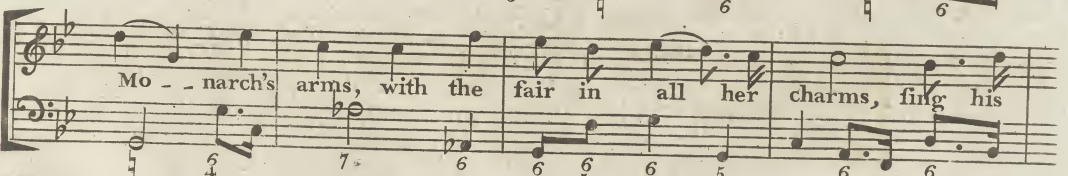
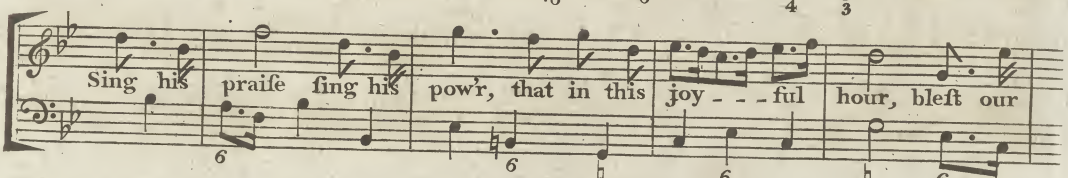
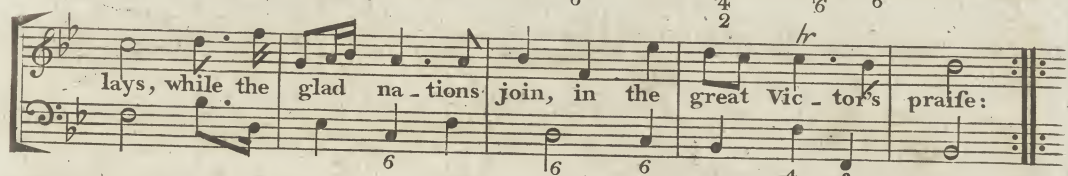
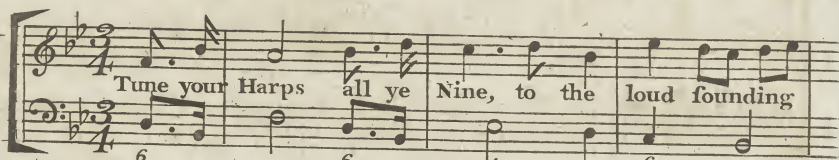
The third system of the musical score consists of two measures. It features a grand staff with two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The music is written in a style typical of 18th-century manuscript notation, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The first measure contains a whole note chord in the treble and a half note in the bass. The second measure contains a whole note chord in the treble and a half note in the bass.

The fourth system of the musical score consists of two measures. It features a grand staff with two staves: a treble staff and a bass staff. The key signature is one sharp (F#). The music is written in a style typical of 18th-century manuscript notation, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The first measure contains a whole note chord in the treble and a half note in the bass. The second measure contains a whole note chord in the treble and a half note in the bass.



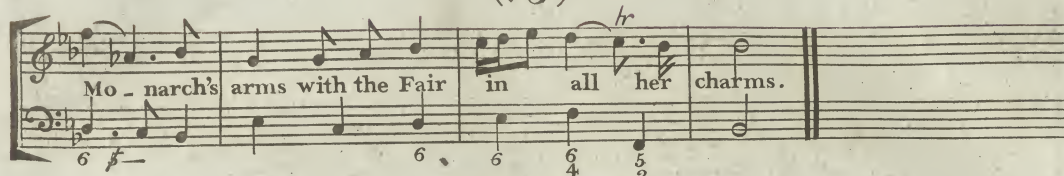
APOLLO

Larghetto



(76)

Mo - narch's arms with the Fair in all her charms.



Ballo Primo

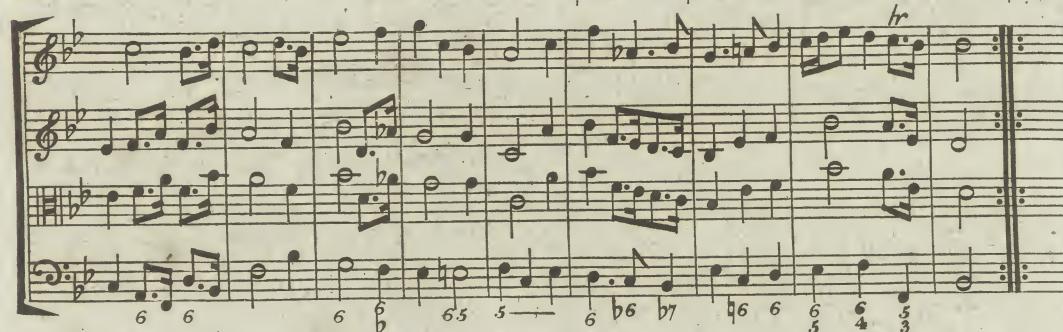
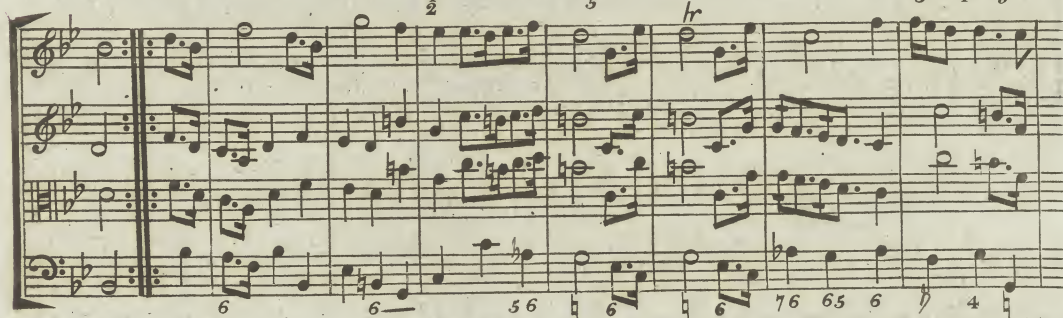
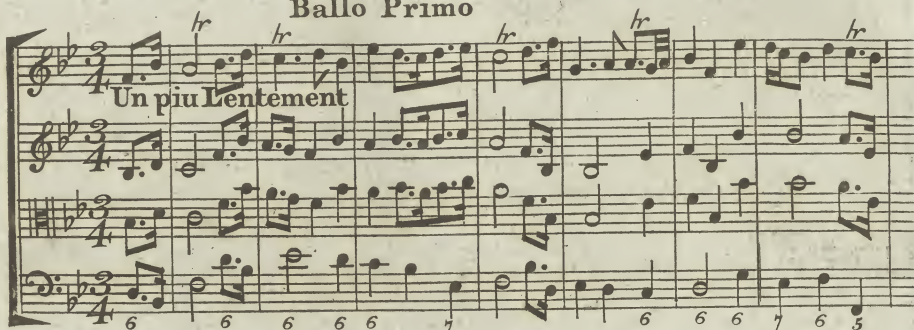
{ Hautb: 1^o e 2^o
e Viol: 1^o e 2^o

Viol: 3^o

Viola

Tutti Bafsi

Un piu Lentement



Ballo L'ultimo

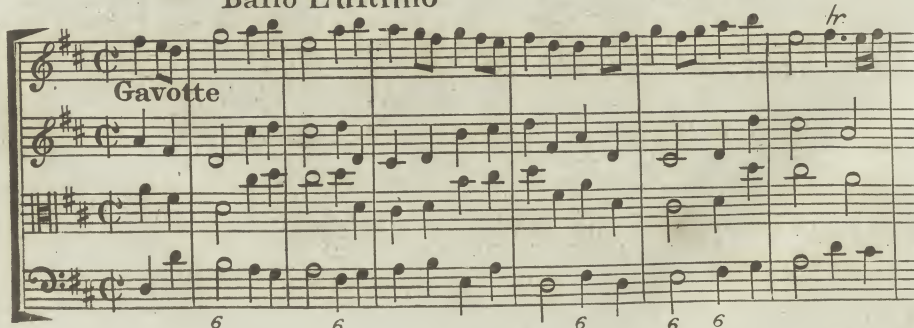
{ Hautb 1^o e 2^o
e Viol 1^o

Viol 2^o

Viola

Tutti Bafsi

Gavotte



(77)

First system of musical notation, measures 1-8. The key signature has two sharps (F# and C#). The time signature is 2/4. The notation includes a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a melody with a trill in measure 1 and a repeat sign in measure 2. The bass line consists of whole notes. Fingering numbers (6, 2, 6, 2, 6, 6, 7, 7) are written below the bass line.

Second system of musical notation, measures 9-16. The notation continues with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody continues with a trill in measure 15. The bass line consists of whole notes. Fingering numbers (6, 6, 6, 6, 6, 2, 6, 6, 6, 6, 4, 3) are written below the bass line.

Trom: 1^o

Trom: 2^o

Haut: 1^o e 2^o
e Viol: 1^o

Viol: 2^o

Viola.

Canto.

Alto.

Tenore.

Basso

Tutti
Bassi

Chorus

Triumph thou Son of Jove, triumph happy pair in love, triumph

Chorus

6 6 6 6 6 5 7 7 6

glorious Son of Jove, triumph hap - py pair in love: Valour's

glorious Son of Jove, triumph hap - py pair in love: Valour's

glorious Son of Jove, triumph hap - py pair in love: Valour's

glorious Son of Jove, triumph hap - py pair in love: Valour's

6 6 6 8 # 2/4

prize, virtue's claim, valour's prize, virtue's claim, endless Love e - ter - nal

prize, virtue's claim, valour's prize, virtue's claim, endless Love - - - -

prize, virtue's claim, valour's prize, virtue's claim, endless Love - - - -

prize, virtue's claim, valour's prize, virtue's claim, endless Love e - ter - nal

6 6 2/4 6 6 6 7 7 7

Musical score for "The British Grenadiers" featuring a vocal melody and a guitar accompaniment. The score is in 2/4 time, key of D major, and consists of 12 measures. The vocal melody is written on a single staff with a treble clef, and the guitar accompaniment is written on a single staff with a bass clef. The lyrics are: "fame endless love eternal fame valour's prize vir-tue's e-ter-nal fame valour's prize vir-tue's e-ter-nal fame valour's prize vir-tue's". The guitar accompaniment includes a bass line and a treble line, with a capo indicated by a 'C' symbol on the first measure. The score is numbered 6 and 7 at the bottom.

claim, endless love e - ter - nal fame.

claim, endless love e - ter - nal fame.

claim, endless love e - ter - nal fame.

claim, endless love e - ter - nal fame.

Senza Hautb:

6 5 6 6 87

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ALCIDES.

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